



The GREGORIAN REVIEW



Gregorian Institute of America

VOLUME II NO. 5

SEPT.-OCT., 1955



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The GREGORIAN REVIEW

Studies in Sacred Chant and Liturgy

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English-language edition of the *Revue Gregorienne*

Bulletin of the School of Solesmes

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The Gregorian Review is published bi-monthly. Subscription rates: \$4.50 per year; \$8.00 two years; single copies 80c. Canada and foreign countries \$5.00 per year.

Published by the Gregorian Institute Press, 2132 Jefferson Ave., Toledo 2, Ohio.
Telephone GARfield 0884.

All checks and money orders should be payable to the Gregorian Institute of America.

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Printed in U.S.A.

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Bishop of Toledo

September 19, 1955

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*THE CHANTS OF THE MASS IN THE EIGHTH AND NINTH CENTURIES

by Dom Jacques Froger, monk of Solesmes

THE GLORIA. "Once the *Kyrie Eleisons* have been finished," says the *Capitulare*, "the Pontiff turns toward the people and begins *Gloria in excelsis Deo*." The *Breviarium* adds this point of detail, that "when they have come to the part where they say *Pax hominibus bonae voluntatis* (that is, at the very words which follow the intonation), they turn once again to the east, until the *Gloria in excelsis Deo* is completed."

In this statement, as we readily see, the verbs are in the plural. This means, then, that after the intonation the Pontiff was not alone in singing the *Gloria*. Moreover, the hypothesis of a solo by the celebrant is ruled out on the grounds that the text of the *Gloria* is not given *in extenso* in the Sacramentaries, which otherwise contain all the pieces reserved for the celebrant.

Therefore the *Gloria* was sung by a group. Perhaps it is not superfluous to emphasize somewhat that the celebrant was among those who actually sang, not being content, as today, with a recitation in a low voice. The main role, in fact, in the performance of the *Gloria* was held by the Pontiff. To put it precisely, it was not a case of the Pontiff singing with the others, but rather that the group of singers added their voices to that of the Pontiff, the principal singer.

In fact, in the eighth and ninth centuries the *Gloria* had a special connection with the bishop himself, to whom it was reserved. The Roman documents say this explicitly.

* This is the third installment in a series of articles reproducing Dom Froger's book in its entirety.

The Gregorian Sacramentary of Hadrian, which represents the state of the Roman liturgy under Gregory III (731-741), declares in set terms: "The *Gloria in excelsis Deo* is said, if by a bishop, only on Sunday or feast days, but by the priests it is not said at all, except on Easter."¹ Saint-Amand, moreover, in the ninth century, attests that this custom was still in force: "When the schola has completed the *Kyrie eleison*, the bishop goes up from the left side of the throne to the foot of the chancel and says *Gloria in excelsis Deo*. And if it is a priest who is celebrating the mass, he does not say *Gloria in excelsis Deo*, but he merely gets up and reads the prayer." The singing of the *Gloria* is therefore, according to our texts, the privilege of the bishop.

Must we think that this privilege was limited merely to the intonation? That would be strange. If we examine the documents with this strictly episcopal character of the *Gloria* in mind, we have the impression that we should take this passage literally where we read: "he says . . . *Gloria in excelsis Deo*" (*Instruccio*); and in the *Sextuplex*, the manuscript of Rheinau (VIII-IX centuries) contains a rubric for Holy Saturday which declares: "and the priest says *Gloria in excelsis Deo*."²

It would thus seem to be fairly certain that the Pontiff sang the whole *Gloria*, and even that it is he who takes the essential role. The other singers merely sing along with him.

We may ask ourselves which singers performed the *Gloria* together with the celebrant. Were they only the schola, or perhaps the entire assembly?

As far as the Roman customs are concerned, it is not possible to give a real answer to this question; our documents tell us nothing in this regard. In Frankish Gaul, at the beginning of the ninth century, the *Gloria* was sung by

1. Hans Lietzmann, *Das Sacramentarium Gregorianum nach der Aachener Urexemplar* (Munster, 1921), No. 1.

2. *Sextuplex*, no. 79 b.

all the people; at least that is what seems to be inferred by a text which emanated from the Council of Paris in 829 A.D. The Fathers expressed themselves thus: “. . . With charity, one may have all good things, but without it, nothing; and he who has not charity cannot even sing worthily the angelic hymn. Does someone ask why? Let great care be taken, for such a one is not a man of good will . . . *Glory to God in the highest, sings the multitude of the celestial army, and on earth, peace to men of good will.*”¹ Since this passage concerns not only clerics, but all Christians in general, it would seem to follow that all those present sang the *Gloria* with the celebrant. In the light of the liturgical unification effected by the Carolingian sovereigns within the Empire, we may consider that the usage attested to by the Council of Paris, in which a great number of bishops of Frankish Gaul took part, was that of the Empire in general.

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COLLECT and EPISTLE. “Next,” says the Breviarium, “the priest faces the people and says *Pax vobis*, and all answer *Et cum spiritu tuo.*” The *Capitulare* expresses the same thing: “Having done this, he says *Pax vobis*, and all answer *Et cum spiritu tuo.*” This “all” must have meant the entire assemblage.

Then comes the Collect: “Then,” says the *Capitulare*, “he turns toward the east and says the prayer which belongs to the day. And when they have answered *Amen* . . .” etc. Our texts do not make it clear who answers *Amen*. Analogy with similar instances, however, permits us to consider it to be the entire congregation.

We know that formerly the invitation “Let us pray” (*Oremus*) was followed by a silence, during which the faithful prayed within their hearts. Then the voice of the celebrant presented the prayer aloud, which concluded and recapitulated in a solemn form the personal prayer of those present. The final *Amen* thus answered to the spontaneous prayer of each as well as to the formula sung by the Pontiff.

1. *Concilium Parisiense*, lib. II, c.6 — *Monumenta Germaniae Historica, Concilia aevi carol.*, t.I, p. 656.

After the conclusion of the prayer, "The sub-deacon who is to read, as soon as he sees the Pontiff and then the priests sit down, goes up to the ambon and reads." This is the Epistle.

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GRADUAL, TRACT and ALLELUIA. "Once the reading is complete, that is, the Apostle or the Prophet, according to the day or the season, then comes the Responsory and Alleluia." Thus does the *Capitulare* read. *Ordo rom. I* is yet clearer: "After he has read, the cantor goes up with the Cantatorium and gives the Responsory. If it is a time to give the Alleluia, he does so; if not, he renders the Tract; otherwise, only the Response-Gradual."

Saint-Amand specifies further that the Response-Gradual and the Alleluia are not sung by the same cantor, but by two different cantors who take turns at the ambon: "He takes the Cantatorium and goes up to the ambon and says the Responsory; in the same way *another* says the Alleluia". Here there is no question of a complication introduced in the ninth century, for *Ordo rom. I* also contains a passage in which we note again these two cantors.

Why should not the Gradual and Alleluia be confided to the same cantor? Perhaps simply because the fatigue would have been excessive for him; perhaps because of the intention of distributing the functions of the mass over the greatest number possible of the ministers present; perhaps, too, in order to conform to an ancient custom. In fact, there are some good reasons for thinking that originally the pre-mass contained not merely two readings—Epistle and Gospel—but three: a reading taken from the Old Testament (the Prophet), another taken from the Epistles of St. Paul (the Apostle) and another drawn from the Gospel. The first of these readings, that from the Old Testament, was followed by the Response-Gradual; the second, that of the Apostle, by the Alleluia or Tract, in such a way that these two readings had as conclusions chants of psalmodic cast, which is in close conformity with the characteristics of the liturgy. When the readings of the mass were reduced, in the usual way, to two,

there was no longer anything to insert between the Gradual and Alleluia, which thus became juxtaposed in a way which one might call fortuitous. If, therefore, one is given to see the primitive state of things, it is easy to understand that the cantor for the Gradual would descend from the ambon to make room for the reader of the second text, and that then a second cantor would get up in his turn at the ambon for the Alleluia. This is one of those cases where the elimination of a rite was not followed by the adaptation which ought logically to follow, thus creating a state of affairs which is not fully explicable unless one restores by imagination the lost part of the service.

It appears from our texts that the Response-Gradual, Alleluia and Tract were sung, not by a group of singers as today, but by *soloists*. No doubt this conclusion will seem somewhat paradoxical, it is so opposed to our modern customs, and even to our concept of Gregorian art in which we prefer to see an exclusively collective kind of music. Let us, therefore, look more closely at the ancient texts. The problem is worth examining.

Let us begin first of all by confirming that the *Ordines romani* are too clear to permit us to deny that we are here concerned with a soloist: "the cantor goes up to the ambon with the Cantatorium and gives the Responsory" (*Ordo rom. I*); "he takes the Cantatorium and goes up to the ambon and sings the Responsory; in the same way another says the Alleluia" (Saint-Amand).

Nevertheless, the *Ordines romani* do not pretend to describe the rites of the mass in their tiniest detail. Thus one may legitimately suppose that perhaps the role of the soloist mentioned in them is simply the preponderant one, and does not exclude the intervention of the choir of singers. Such, in fact, is the interpretation which would be suggested by Amalaire. The latter gives, in symbolic explanation of the rites of the mass, indications from which we may infer that the Response-Gradual was performed, at Metz, in the following manner:¹

1. Amalaire, *De Eccl. Off.*, III, c.11.

a) a singer first gives out as a solo the first part of the body of the Responsory;

b) the choir of singers then "responds," and sings the second part of the body of the Responsory;

c) the soloist again takes over for the singing of the verse;

d) finally, after the verse, the body of the Responsory was taken up again. It would seem that this recapitulation was made by the soloist. In any case, it certainly was made, and on this point the testimony of Amalaire is confirmed by the very structure of a Gradual.

The Gradual of St. John the Baptist, in fact, includes as "body of the Responsory," the words addressed by God to Jeremiah¹ and here applied to the Precursor: "Before I formed thee in the bowels of thy mother, I knew thee: and before thou camest forth out of the womb, I sanctified thee." The verse consists of the words of Jeremiah,² here put into the mouth of St. John the Baptist: "The Lord put forth His hand, and touched my mouth: and said to me." From all indications, these words lead to "Before I formed thee . . . " etc., which are, of course, the words addressed to the Prophet by God. Thus this Gradual presupposes that the first part of the Responsory is to be sung after the verse.

The description of the singing of the Gradual given by Amalaire does not make it clear as to what precisely was the role of the soloist in the execution of the body of the Responsory. It does not say how long the piece was which the soloist sang. One gets the impression, however, in reading its symbolic explanations, that the role of the soloist was comparable to that of the group of cantors, and that he must have sung a good half of the Responsory, and not merely the intonation.

1. Jeremiah, I, 5

2. Jeremiah, I, 9

As for the Tract, Amalaire tells us with absolute clarity¹ that it was performed from one end to the other by a soloist, with no response on the part of the schola: "Between the Responsory (Gradual), to which the choir responds, and the Tract, *to which no one responds*, there is the same difference as that between two sacrifices: that of the common dove and that of the turtle-dove . . . " (then, after a digression) . . . "Let us consider our birds once again, I mean the common doves and the turtle-doves, which symbolize the Responsory and the Tract. Bede says of them in his treatise on Luke: 'These birds have as a song a moan' . . . and there is this difference in meaning, that the common dove, which has the habit of living, flying and cooing in flocks, signifies the active life, which is the doing of a large number of individuals. . . . The turtle-dove, which takes pleasure in *solitude*, represents the heights of the contemplative life, for such a virtue belongs to a very limited few.' Then a little further on: 'In the same way, when I go into my room, close the door and pray to the Father in secret, I then offer in sacrifice a turtle-dove. But when I seek out companions for my prayer, singing with the Prophet *venite adoremus* . . . then I carry common doves to the altar. Moses sings, so to speak, the Tract of tribulation, he who went up *alone* to the Lord . . . ; Daniel sings the Tract of joy when his companions flee and he remains *alone* among the Angels'."

The tract is therefore sung in its entirety by a soloist, with no response, and it seems clear that it was the same with the Alleluia, for when Amalaire compares the Tract to the Alleluia², he makes no distinction between them as regards the manner of performing them, but only in the gay or sad character in one and the other: "Between the Alleluia and the Tract there is this difference, that the Alleluia expresses joy or the praise of the Lord, whereas the Tract sometimes expressed tribulation, sometimes joy." If there had been a difference in the manner of performance, Amalaire would undoubtedly have taken this opportunity to see it as symbolic.

1. Amalaire, *ibid.*, c.12

2. *Ibid.*, c.13.

In sum, Amalaire is in agreement with the *Ordines romani* in attributing the Tract and Alleluia to the soloist; he parts from them in attributing part of the Response-Gradual to the group of cantors, which leaves the soloist, in this piece, the major, but no longer exclusive, role. Must we complete the indications of the *Ordines romani* for the performance of the Gradual by means of those of Amalaire? We have the right to do so, no doubt. Nevertheless, other considerations urge us to be prudent.

Firstly, however close to the Roman rite the liturgy described by Amalaire may be, it is sure that it is not identical to it. Amalaire, in fact, many times calls attention to the differences which mark the customs followed at Metz from those which were practiced at Rome. In the middle of the ninth century the liturgy of Metz was Romano-Gallican, or Romano-Frankish, rather than purely Roman. It is therefore difficult to assert that the intervention of the schola in the performance of the Gradual was clearly a Roman usage. It is very possible, on the contrary, that we here have a custom foreign to the Roman liturgy. It would therefore be rash to interpret this point in the *Ordines romani* with the aid of Amalaire. It is more certain to grant, until better informed, that the Gradual comprised, at Metz, the intervention of the schola with the soloist, whereas at Rome the soloist performed alone.

Such a viewpoint would seem to be confirmed by careful examination of the book of chant which the soloist carried with him to the ambon. He went up, our text tells us, with the "*Cantatorium*." Now we possess a copy of this book which, although not absolutely contemporaneous with the *Ordines romani*, is not, however, too far removed in the time lapse from them. We refer to the *Cantatorium* of St. Gall, from the end of the ninth century or beginning of the tenth. This little book, which takes account of only the mass, includes two categories of pieces: some are indicated only by their *incipits*, that is, by their first words, and without neumes; the others are notated full length, and the literary text is provided with neumes.

The first of these two categories includes: Introits, Offertories, Communions.

The second includes: Response-Graduals, that is, the body of each Responsory and verses, the Alleluias with their verses, Tracts, and a last category of somewhat irregular types: *Agios o theos* (without title in the manuscripts), *Crux fidelis* (with the title *Versus ad salutandum crucem*), and *Benedictus es in firmamento* (under the title *Hymnus trium puerorum*).

This division of the pieces in the *Cantatorium* into two categories is strict, and we may say that it admits of practically no exceptions.¹

From all indications, the *Cantatorium* served for a very definite purpose. It proposed to supply the cantor the literary and musical text of certain pieces to the absolute exclusion of certain others. Now it is striking to observe that the pieces which it contains are precisely those which the *Ordines romani* assign to the cantor who goes up to the ambon with the *Cantatorium* to sing a solo. Considering the care with which the copyist of the *Cantatorium* eliminated

1. In leafing through the *Cantatorium* one might have, on the contrary, the impression that the exceptions are numerous. Many Graduals and Alleluias are indicated only by their *incipits*; moreover, one Gradual and three Alleluias with their verses are written out full length, but without neumes. Nevertheless, these apparent exceptions give way before examination.

Those Graduals and Alleluias which are indicated only by their *incipits* are those which recur several times in the *Cantatorium*. In cases where a single piece occurs in several masses, the copyist writes it out entirely and with its neumes only once. For the other places, he is content to give the *incipit*. Among these Alleluias there are eight which are indicated only by their *incipits*, but in these eight cases we have additions inserted in a later handwriting in the manuscript, cases which should not be taken into the tally. In three cases the Alleluias and their verses are written out in entirety without neumes, but the space provided between the lines proves that space was left for the neumes and that the absence of musical notation is due simply to an oversight of the copyist. This leaves the case of the Gradual *Pretiosa* (p. 131). We note that there is no space between the words of the text, written *in extenso*, and no neume has been set down, but it often happens in the *Cantatorium* that one line or another is written this way without the scribe taking the precaution of spacing the words, knowing full well that he could always (as we see, in fact) cram the neumes in willy-nilly above the line. We may thus here again suppose without effort that the absence of neumes is the result of a distraction of the copyist. On the whole, careful examination permits us to eliminate all the cases which, at first glance, would seem to constitute exceptions.

everything which was not reserved to the soloist, we must consider that if any part of the Gradual was supposed to be sung by the schola, the copyist would have carefully refrained from putting it into the *Cantatorium*, for it is hardly to be considered normal that the cantor on the ambon and the schola, separated by an appreciable distance, would have sung together. In fact, in the rite described by Amalaire the group of cantors gives the "response" to the soloist, that is, takes up the singing at its proper place, and not at the same time that the soloist is singing.

All these reflections also apply to the Alleluia and to its verse. Since they figure among the pieces of the *Cantatorium*, it follows that they were both intended for the soloist.

Let us, then, conclude this comparative study of the *Cantatorium* and the *Ordines* by saying that according to these documents the Roman practice, it would seem, consisted in giving a soloist the Gradual, Tract and Alleluia with its verse in entirety.

It is clear that with this manner of performing the person of the cantor takes on considerable importance, and it is precisely this point which will help us to understand a text of St. Gregory the Great, which becomes crystal-clear when seen in the light of the *Ordines romani*.

We shall consider a decree carried by the Pope to the Roman Council of July 5, 595 A.D. St. Gregory says in it:¹

"In this Holy Roman Church, at the head of which Divine Providence has seen fit to place me, there has lately arisen a strongly reprehensible habit of choosing cantors for the ministry of the holy altar. Ordained deacons, they devote all their attention to the inflections of their voices, when it would be far more fitting for them to attend to the duties of predication and to the labor of charity. Also it most often happens that in seeking a charming voice for the holy ministry, the authorities neglect to inquire as to whether the

1. Mansi, Volume X, col. 434

candidate's sanctity of life is suitable, and the cantor-minister provokes the wrath of God through his ways, whereas he charms the people with his voice. This is why, by the present decree, I establish that in this diocese the ministers of the holy altar must not sing. Their office, in the course of the solemnity of the mass, will include only the reading of the Gospel; as for the psalms which precede the other readings, I think it best that they be performed by sub-deacons, or even, if necessary, by lower clerics. If someone tries to oppose this, my decree, let him be anathema."

St. Gregory complains of the exaggerated importance accorded singing among the attributes of the deacon and deplores the abuses which result from it. Deacons, selected for their voices, and not for their virtue, were poorly recruited, and once ordained, neglected their principal duties to cultivate their voices. To put a stop to this abuse, St. Gregory takes from them the performing of chants (for here we must take "to chant" in its stronger meaning as designating true melodic singing as opposed to this "agnosis" or solemn reading which we improperly call the "chant" of the Gospel). Henceforth only the sub-deacons were to serve as cantors.

This decree of Gregory I would be readily understandable if it were a case of the deacons making a show of their beautiful voices in group singing. It is far more understandable if we assume that it is rather a question of solos. Through the sober expressions of Gregory we can perceive that the deacons reproached by him were working at becoming virtuosi of vocal music. Their facility in inflecting their voices in delicate "modulations" was for the people, St. Gregory tells us, "a delight." We can here imagine the deacon, not lost in the group of cantors and blending with what were perhaps the ordinary voices, but in a nearly triumphal position as a soloist who, from the heights of the ambon, holds the listeners fascinated by his voice. This is, moreover, clearly the thought of St. Gregory. It is very remarkable that the moment in the mass to which he alludes in his decree is precisely that which we are studying now. He mentions the Gospel and the "other readings" which are

evidently the Epistle and the reading from the Prophet still in use on certain days in that time. The "psalms" which accompanied the readings are obviously the Gradual (the Responsory was originally a psalm), the Tract (always a psalm), and the Alleluia (the verse is often taken from a psalm, and the word *Alleluia* itself is an eminently psalmodic exclamation, since in the Old Testament, if one consider Tobias XIII, 22, apart, it is found exclusively in the book of psalms). Gregory means here, then, in other words, that henceforth the Response-Gradual, the Tract or the Alleluia will no longer be sung by the deacons, but by sub-deacons or by lesser clerics, that is, summarily, by the cantors of the schola.

Let us return now to the *Ordines romani*, and we shall observe that their contents is strangely clarified by comparison with the decree of St. Gregory. We recall that at the beginning of the mass, according to the *Ordines*, the Pope asked the archiparaphonist for the names of those who were to sing. The archiparaphonist designated two cantors. Who could these two cantors be, if not precisely the soloists who sing, the first one the Gradual and the second the Tract or Alleluia? In this way the Pontiff is told who is to have a solo to perform in the course of the ceremony and whose role is the most important because it draws the attention of the whole assemblage to a single person. The *Ordines romani* add that if the cantors who take part later in the course of the mass are not those whose names have been given, the archiparaphonist responsible will be excommunicated. It is clear that the Pope intends to exert direct supervision over the individual cantors who are to perform solos, and the importance that he attaches to this supervision is backed by the serious punishment—excommunication—which menaces any infraction.

Is it too far-fetched to see in this an application of the decree of Gregory the Great? The Pope forbade the deacons the singing of the Gradual and Alleluia (or Tract) in order to confide this to the sub-deacons of the schola, who are professional cantors. Is it not natural that, in order to watch over the precise carrying out of his orders, the Pope should

arrange for personal supervision over the identity of the cantor, and that he should establish a punishment against infractions? Thus we grasp the profound reason for which the Pope requires announcement in advance of the names of the two cantors: it is to avoid the chance that the solos (Graduals, Tracts or Alleluias) would be sung at the ambon by unworthy persons, or in particular, by deacons.

Let us lastly draw the conclusions of this long explanation by describing the chants of this part of the mass:

Immediately after the reading of the Epistle by the subdeacon, a cantor of the schola, who is a subdeacon himself, or lacking such a one, a lesser cleric, goes up to the ambon in turn with the *Cantatorium* to sing the Response-Gradual. He sings the body of the Responsory as a solo (according to Amalaire the schola would sing the second half of the body), then the verse, and finally repeats the body of the Responsory. The Gradual being finished, he descends from the ambon and another cantor goes up. This one in turn sings as a solo the Alleluia and its verse, followed by the repetition of the Alleluia. In the seasons when the Alleluia is forbidden, he sings the Tract, also as a solo.

The Tract, it would seem, was sung without any repetition. What gives indication of this is that in the Sextuplex the verses of the Tract are written one after another without the letter marking the beginning of each new verse. This indication, now, necessary when there are repetitions and the cantor's eye must be able to find the beginning of successive verses after having repeated the beginning of the piece, is obviously pointless if everything is sung straight through . . . to the extent that its absence logically signifies the absence of repetition.

(to be continued)

*THE MUSICAL TEACHING OF SOLESMES AND CHRISTIAN PRAYER

by Maurice Blanc

CHAPTER IV
THE POSTERITY OF DOM GUERANGER (continued)

III

Flowers and Fruits, The Catholic World and the Solesmes School, and the Gregorian Institutes

Does there exist today in all the Catholic world even one place, however far removed it may be, where it is not known that the sanctuary and high place of liturgical chant is Solesmes? And when today we reopen *Melodies gregoriennes*, this testament of the first explorers of the field, it seems to us that what was then only a tiny well-spring falling from a fissure in which the water stirred lightly is today a flowing river whose current irrigates the entire Church, producing flowers and fruits in the *ager Dei*.

The spreading of Solesmes' influence is achieved primarily by the "relays" formed by the Gregorian institutes, and outside their scope, the Pontifical Institute of Sacred Music at Rome. It is to the Italian Association of Saint Cecilia that Rome owes the foundation in 1910 of a superior school of Sacred Music, toward which the Holy See has never ceased to manifest its benevolence and its interest. In 1931, with the apostolic constitution *Deus scientiarum Dominus*, the School became a pontifical institute, taking its place among the universities and pontifical faculties in the general organization of higher studies. The Pontifical Institute of Sacred Music is thus an institution of international character

*This is the fifth in a series of articles reproducing Father Blanc's book in its entirety.

which confers academic degrees in the principal branches of its program of courses: Gregorian chant, musical composition and organ. Since its foundation its presidents, Father de Santi (1911-1921), Dom Ferretti (1921-1938), Dom Sunol (1938-1946), have all been friends of the School of Solesmes or have personally belonged to it. As for the present director of the Pontifical Institute of Sacred Music, his sentiments are expressed with the most fortunate delicacy in the very first words of his official eulogy on the work of Dom Sunol, his predecessor.

“Destinies hidden by the Providence of God! Many years ago in a seminary a young man fifteen years of age heard one day—this was for the first time—the distant singing of the antiphon *Veni sponsa Christi*. A French monk was singing it, and his singing was repeated by the young men of the seminary. This monk was Dom Sablayrolles, a disciple of Dom Mocquereau, who, in the name of Solesmes and with the approval of His Holiness Pius X, one year after the publication of the *Motu Proprio*, searched through the archives of Spain seeking Gregorian manuscripts for the new edition of sacred chant.

“... This melody of the *Veni sponsa Christi* established itself in the memory of the young man and entered so profoundly into his soul that this recollection raised in him an irresistible desire to know the science and art of liturgical chant so much recommended in the pontifical decree of Pius X. During his studies in theology the new Vatican edition of the Roman Gradual was ever his favorite book. He knew how to pass in turn from books of theology and biblical studies to the most practiced methods on Gregorian chant of the time. In particular he studied passionately the *Nombre Musical* of Dom Mocquereau.

“... This seminarian of Tarragon is here at Rome, and although unworthy, he has today, as president of this Pontifical Institute of Music, the honor of speaking to you.”¹

1. Monsignor Anglés, Director of the Pontifical Institute of Sacred Music of Rome, *Le chant gregorien et l'oeuvre de Dom Sunol*, speech reproduced in the *Revue Gregorienne*, XXVIIth year, 1948, pp. 151-173. Cf. on the personality of Msgr. Anglés, the pages under Dom Gajard's signature in the same year of the *Revue*, No. 1.

At the very moment when, thanks to the foundation at Rome of the advanced School of Sacred Music, the cause of Solesmes was enriched through a witness and representative close to the Holy See, Providence produced for Solesmes the most unexpected of precursors, this time in America. There was at that time at the Catholic University at Washington a professor of philosophy who dreamed of revising the pedagogical methods of primary education in the Catholic schools, and who was convinced that music ought to have an essential place in the intellectual, moral and religious training of the child.

Dr. T. E. Shields, founder of the Sisters' College, dean of the Department of Education at the Catholic University of America at Washington, held the principles that the child does not truly possess religion unless a means of expression is given him for bringing it to life, and that formulas learned by heart lack effectiveness and dynamism. According to him, expression is necessary for the assimilation of any idea, any knowledge, and even more, dogmas of the religion which is the center of our life and our actions. This was clearly the role of music, particularly Gregorian chant, which is the official voice of the Church, in the education of the Christian.

Thanks to the pedagogical publications and to the university course of Dr. Shields, as well as to the educational publications of Mrs. Justine Ward, a musician whose collaboration he had obtained, hundreds of thousands of children received this teaching given by religious of various orders and institutions. This movement, from the musical point of view, has been more and more extended since the death of Dr. Shields. As for Gregorian chant, which was the goal of all this teaching given to children from the age of six years, it had been from the outset, and so remained constantly, motivated by the principles of Solesmes. Later, as soon as she came to know him, Mrs. Ward adopted the chironomy of Dom Mocquereau.

It was in 1920 that this movement arrived at the great success which the International Congress of Sacred Music represented. Dom Mocquereau presided over it at the

Cathedral of New York. For the first time he heard the chant of large congregations. Ten thousand children participated during the three days of the congress. Overwhelmed by this mass and by such good will, the master nevertheless noted imperfections of Gregorian technique. He invited Mrs. Ward to visit Quarr Abbey, and later, Solesmes, to work there under his personal direction. Thus were the Gregorian sections of the Ward Method composed.

Nevertheless the congress of New York in 1920 gave the already aging monk, whose earthly course had been nothing but work in a tempest, the consolation of an apotheosis. The speech given by Dom Mocquereau has a coloration which cannot be mistaken. How could he have refrained from proclaiming his confidence in the ideal which Dom Gueranger passed on to his sons in the light of the spectacle presented him at St. Patrick's by brothers-in-the-faith singing to the same Lord in the same Gregorian modes and rhythms which sustained the piety of their ancestors and formed the delight of all ancient Christianity? The resolutions of the congress must have sounded in his ears like a bulletin of victory:

“We ask particularly:

“1) that Gregorian chant be given the principal place, which is its by right, in the liturgy, without excluding, however, the other forms of religious music authorized by the Holy See in the *Motu Proprio* on sacred music;

“2) that the Vatican edition be introduced everywhere as soon as possible;

“3) that books containing the rhythmic signs of Solesmes be used, as at the Pontifical Institute of Sacred Music at Rome and in the Vatican Seminary;

“4) that in each diocese, under the particular authority of the Ordinary, one should strive to train choirmasters; that these choirmasters, whenever possible, should be trained at

Quarr Abbey under the direction of the Benedictine Fathers of Solesmes.'"¹

Teaching centers multiplied in the United States, particularly among religious orders for women, which introduced this pedagogy to their novitiates from where it spread to the primary and secondary schools. Among the more prominent of the communities which took interest in this we should mention the Sisters College of Catholic University at Washington until its recent discontinuation, *Pius X School* of New York, *Marywood College* of Scranton, *Webster College* of St. Louis, *Teachers College* at Cincinnati, and many other institutions. Mrs. Ward herself taught for many years at Washington and New York, for she did not leave *Pius X School* until 1931. During her tenure there, Dom Mocquereau, Dom Desroquettes and the Right Rev. Dom Ferretti came to New York to give courses which have had a considerable influence on the choirmasters and clergy of the entire continent. Students came in numbers from Canada, in fact, as well as from the United States. Today the principles of Solesmes, the rhythmic signs with Dom Mocquereau's chironomy, are solidly established as the basis of all Gregorian teaching in North America.

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* *

In France, after Rome and its Pontifical Institute, after New York and its *Pius X School*, Paris at last had its Gregorian Institute, created on the seventh of November, 1923, by a pastoral letter of Cardinal Dubois, great friend and protector of Solesmes. More than two hundred students enrolled in its courses the very first year under the general direction of the organist Joseph Bonnet. At the top of the bulletin of courses was given the name of the inspector-general of studies, Dom Andre Mocquereau. The advanced course in Gregorian chant was given each week by the choirmaster of Solesmes . . . The Gregorian Institute on Rue d'Assas was, in fact, a "Solesmes at Paris", designed to

1. Resolutions adopted by the International Congress of Gregorian chant held at New York, June 1, 2 and 3, 1920, recorded in the *Revue Gregorienne*, 1920, pp. 137-140.

maintain a *school of divine praise and social prayer*, as Joseph Bonnet emphasized.

Twenty-five years later, in 1948, the Gregorian Institute of Paris, belonging to the School of Theology of the Catholic Institute of Paris, had three hundred fifteen students taking part in four hundred sixty-nine course inscriptions. The celebration of its jubilee brought together former students from abroad and from all the dioceses of France, to the side of its present director, Mr. Auguste Le Guennant, an incomparable master of conviction and devotion whose modesty confounds his students, all of whom are unanimous in their gratitude to him. The success of this reunion, moreover, must make it apparent that the Gregorian movement which has developed very rapidly in the provinces tends to be more and more centered on Paris. Many regional schools, in fact, receive from the director of the Gregorian Institute of Paris his patronage, supervision and devotional care.¹ Thus, without further fanfare or propaganda the musical teaching of Solesmes impregnates liturgical prayer throughout the world. And to spread this precious teaching, systems increase and multiply in all languages with astonishing rapidity. What progress in the presentation of this "Solesmes method", so loudly criticized at the beginning for its difficulty or its abstraction, and which is set forth and put at the disposition of everyone, even to its subtlest refinements! To take a census, arrange lists and draft a table of palm-winners would be the subject of a whole study in itself. One remark, however, on the metamorphosis which the radio has produced in the domain of musical education. What makes possible such authoritative development of Gregorian pedagogy is, may we not say, the possibility of hearing at will the work of of the best trained and authoritative scholas?

It is perfectly fitting that in closing this picture of the influence of the School of Solesmes we listen to the words of Mr. Le Guennant to admire how "at Solesmes there is a

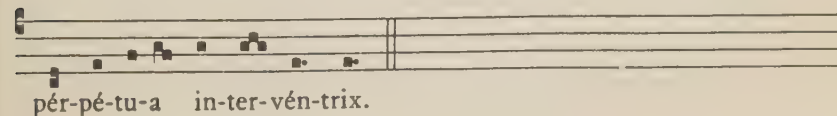
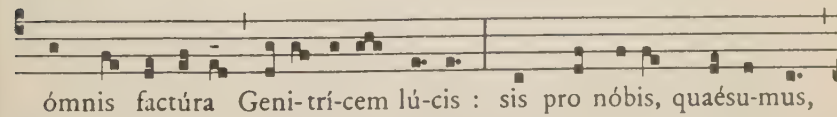
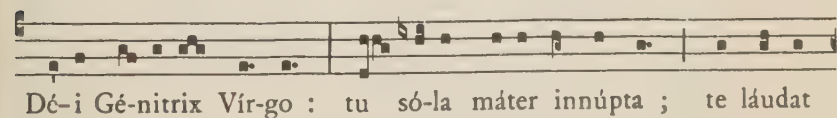
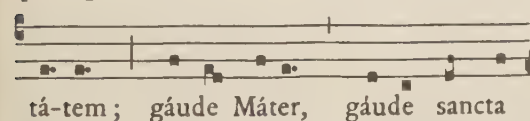
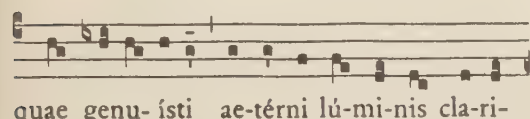
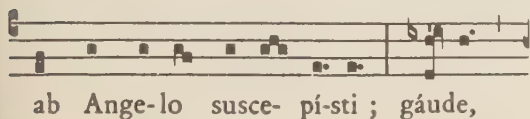
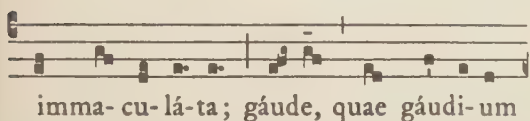
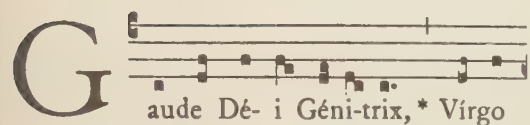
1. On the Gregorian movement in France, read the report presented by the Congress of Sacred Music of Rome, May 1950, by Mr. Le Guennant, in the *Revue Gregorienne*, March-April, pp. 79-82.

blending of prayer and music which henceforth forms in an indissoluble manner only a single and identical unity—immaterial and lost in God. Gregorian chant, as Dom Mocquereau understood it and as he defined its technique, is, at the extreme pinnacle of the contemplative life, a meditation which blossoms forth in song, a prayer which is turned into music.”¹

1. A. Le Guennant, “Dom Mocquereau, moine de Solesmes,” in *Le Correspondant*, already cited.

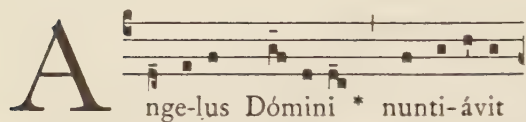
THE ROSARY IN GREGORIAN CHANT

JOYFUL MYSTERIES

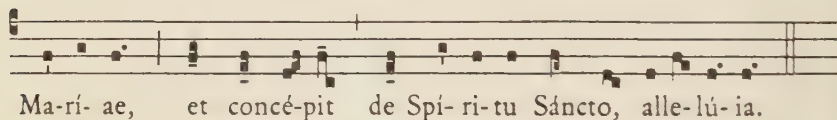


Rejoice, O Mother of God, immaculate Virgin; rejoice, thou who hast received the joy from the Angel; rejoice, thou who hast borne the brilliance of the Eternal Light; rejoice, O Mother, rejoice, O Virgin, Holy Mother of God: thou alone art mother as virgin; all creation doth praise thee, O Mother of the Light: be unto us, we beseech thee, our unceasing intercession.

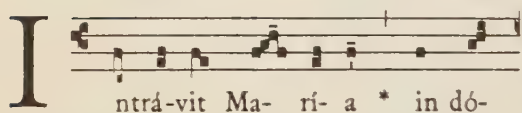
I. Annunciation



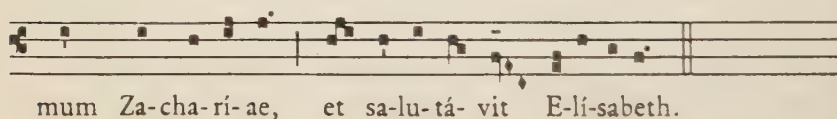
The Angel of the Lord announced unto Mary, and she conceived of the Holy Spirit, alleluia.



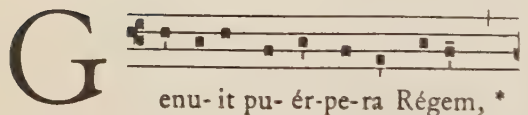
II. Visitation



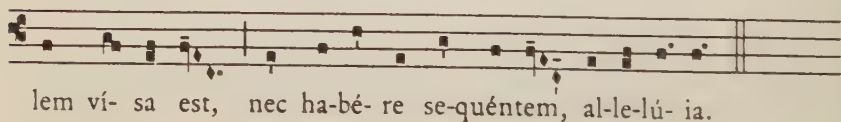
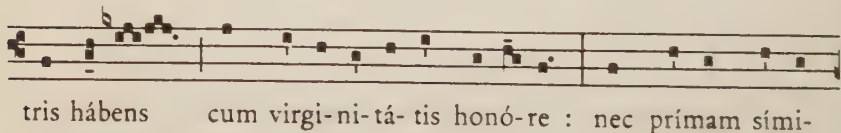
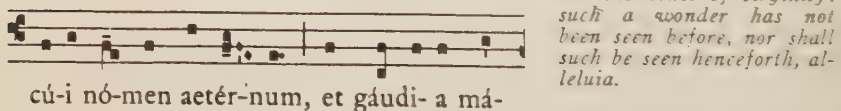
Mary entered into the house of Zacharia, and greeted Elizabeth.



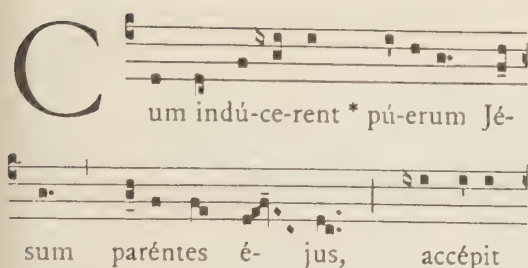
III. Nativity of Our Lord



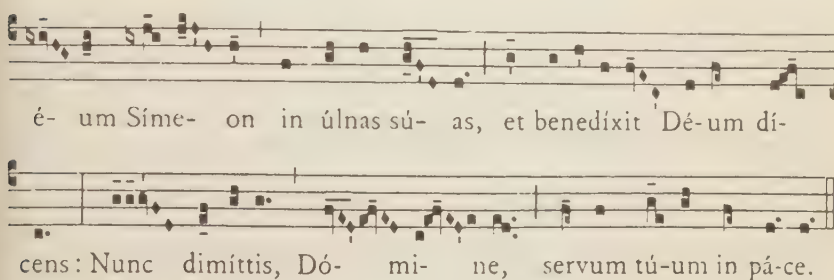
The young mother gave birth to the King, Whose Name is eternal, while having the joy of the mother and the honor of virginity: such a wonder has not been seen before, nor shall such be seen henceforth, alleluia.



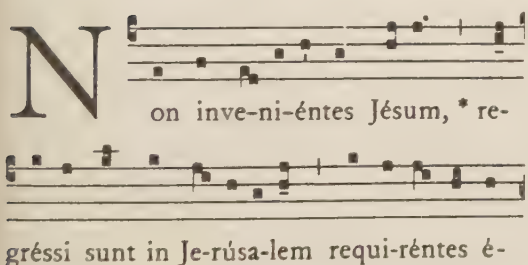
IV. Presentation of the Lord in the Temple



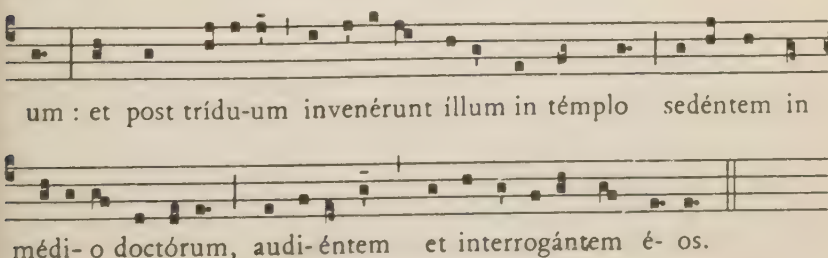
When the parents of the Child Jesus carried Him to the Temple, Simeon took Him in his arms and blessed God in saying: Now, Lord, lettest Thou Thy servant depart in peace, according to Thy word.



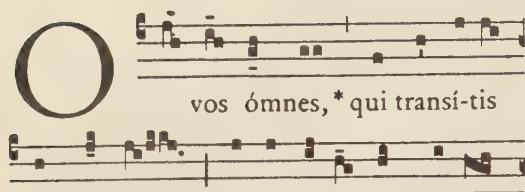
V. Finding of the Lord in the Temple



Not finding Jesus, they returned to Jerusalem seeking Him: and after three days they found Him in the Temple, seated in the midst of the doctors, listening to them and asking them questions.



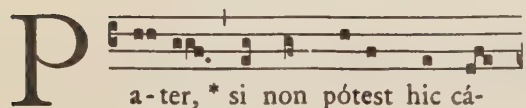
SORROWFUL MYSTERIES



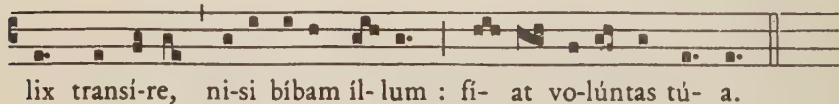
O all ye who pass by this way, look ye and see if there be sorrow like unto my sorrow. V. Give heed, all ye peoples and see my sorrow.



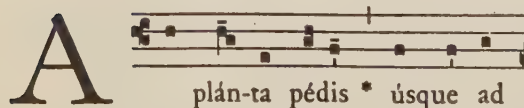
I. The Agony in the Garden



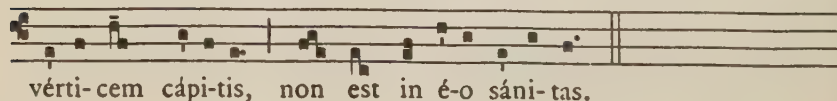
Father, if it be not possible that this chalice pass unless I shall drink of it, may Thy will be done.



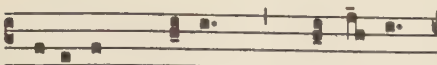
II. The Scourging



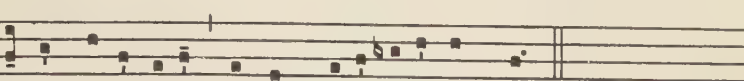
From the sole of the foot, even to the crown of the head there is no whole part in Him.



III. The Crowning with Thorns


F  *I have not turned away my face from the insults and spitting upon me.*

aci-em mé-am * non a-vér-

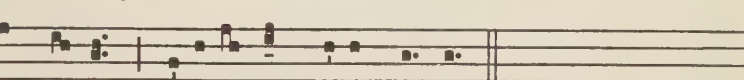


ti ab increpántibus et conspu-éntibus in me.

IV. The Carrying of the Cross

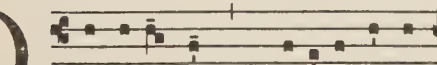
P  *Through the Sign of the Cross, deliver us, O Our God, from our enemies.*

er sígnum Crú-cis * de ini-

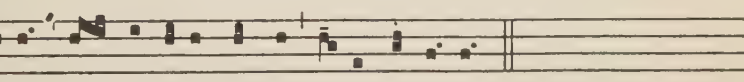


mí-cis nóstris líbe-ra nos, Dé-us nós-ter.

V. The Crucifixion

O  *He was offered up because He so willed it, and He hath himself borne our sins.*

-blá-tus est, * qui-a ípse vó-



lu-it, et peccá-ta nóstra ípse portá-vit.

GLORIOUS MYSTERIES

G lo-ri-ó- sa * dí-cta sunt

How many glorious things have been said of thee, O Mary! For He that is mighty hath done great things to thee.

de te, Ma-rí-a : qui-a fé-cit tí-bi má-gna qui

pót-ens est.

I. The Resurrection

L ae-tá-re * Vír-go Má-ter, al-le-

Rejoice, O Virgin Mother, alleluia: Christ is risen from the sepulchre, alleluia.

lú-ia : surré-xit Chrí-stus de sepúl-cro, alle-lú-ia.

II. The Ascension

A -scéndit Dé-us * in jubi-la-

God is ascended with a shout, and the Lord with the sound of a trumpet, alleluia.

ti-óne et Dóminus in vóce túbae, alle-lú-ia.

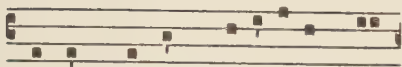
III. Descent of the Holy Ghost

S pí-ri-tus Dómi-ni * replé-vit

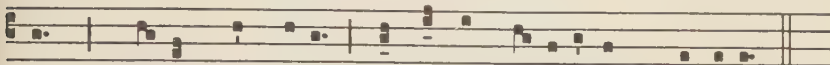
The Spirit of the Lord hath filled the whole world, alleluia.

ór-bem terrárum, al-le-lú-ia.

IV. The Assumption

A  *Mary has been assumed into Heaven; the Angels rejoice, praising they bless the Lord.*

ssumpta est Mari-a in cae-




lum : * gáudent Ange-li, lau-dántes be-nedí-cunt Dóminum.

V. Crowning of the Blessed Virgin

E  *The Virgin Mary has been exalted above the choirs of Angels: and on her head is a crown of twelve stars, alleluia.*

x-altá-ta est * Virgo Ma-



rí-a super chóros Ange-lórum : et in cápi-te é-jus co-



ró-na stellárum du-óde-cim, alle-lú-ia.

THE GRADUAL: PROPTER VERITATEM

by Dom Joseph Gajard, O.S.B.
Choirmaster of Solesmes Abbey

Of all the Gregorian modes, the fifth is that which has perhaps supplied the repertoire with the greatest number of graduals, and many of these are masterpieces. Let us cite, by way of example, *Omnes de Saba* of Epiphany, *Sederent principes* of St. Stephen, *Locus iste* of the Dedication, *Christus factus est*, etc. It might be curious to look into why this *fa* mode, for which modern composers have a cult of predilection and have yet drawn from it only revoltingly affected and trifling pieces (not to say vulgar),¹ could have given birth to so many marvels in the hands of the old composers of the early middle ages, and this in all types of pieces.²

But it would be necessary to make an over-all study which would surpass the scope of this commentary in order to treat this point. Let us limit our discussion to the Gradual *Propter veritatem*, without getting into its clarification at this time through comparison with the usual types of graduals of the fifth mode.

1. Such is the case in most of the proses of the eighteenth century and in so many of the impoverishments which encumber modern Propers.

2. See, for example, to mention only a few pieces in passing:

Introits *Circumdederunt me* of Septuagesima, *Esto mihi* of Quinquagesima, *Hodie scietis* of the Vigil of Christmas, *Quasi modo* of the Octave of Easter.

Alleluias *Te gloriosus* of Martyrs, *Domine in virtute tua* of the Fifth Sunday after Pentecost.

Offertories *Jubilare Deo* of the Sunday within the Octave of Epiphany, *Sicut in holocausto* of the Seventh Sunday after Pentecost, *Desiderium* of Abbots, *Domine Deus* of the Dedication.

Communions *Dico vobis* of the Third Sunday after Pentecost, *Quinque prudentes* of Virgins, *Pascha nostrum* of Easter.

Responsories *Hodie* of Christmas, *Ecce vidimus* of Holy Thursday, *Plange* of Holy Saturday.

Antiphons *Ecce Dominus veniet* of the First Sunday of Advent, *Solvite templum hoc* of the Fourth Sunday of Lent, *Modicum* of the Third Sunday after Easter, *Puer Jesus* of the Sunday within the Octave of Christmas, *Gaudet in coelis* of Martyrs, etc.

PROPTER VERITATEM

Graduals of the fifth mode, many in number and greatly varied, nevertheless may be reduced, with few exceptions, as regards both their intonations and cadences, to a certain number of characteristic types. *Proper veritatem*, of course, borrows some of these, but it maintains sufficient originality to have its own physiognomy. It is, moreover, primarily the air of seriousness and recollection which distinguishes it, at least in its first part.

Grad.
V.

P RO-PTER ve-ri-tá- tem, * et mansu- e-tú-di- nem, et ju-
stí- ti- am: et de-dúcet te mi-
ra-bí- li- ter déx- te-ra tu- a.
v. Audi fí- li- a, et
vi- de, et inclí-na au- rem tu- am:
qui- a concu-pí-vit rex * spé- ci- em tu- am.

Beginning with the intonation and during the entire first half of the first phrase, it hardly leaves the tonic at all, then rises somewhat without going beyond the fourth, B flat, maintained like a dominant, the *do* appearing only rarely as an ornamental tone. Moreover, although it touches *re* in the final incise, this happens only once in a passing sense, returning immediately to the tonic.¹

Let us get down to details, however.

It is impossible not to be impressed by the first member, *Propter veritatem et mansuetudinem*, formed of a long held tone, almost immobile, on the tonic. Nearly all other intonations of fifth mode graduals start in full melodic flight, or at least if they begin, like the word *Propter* here, with a pressus on the tonic, they do so only to bend immediately downward from the end of the first incise and sing forth. We may cite as examples the types like *Christus factus est*, *Propitius esto*, *Protector noster*, etc.

Here we have nothing but a sustained tone on a single pitch ornamented, to be sure, by a double *balancement* on the third, but which drops back heavily in the next instant to the tonic, where the recitative is prolonged at leisure, leading to a broadening on a long cadence torculus, *mansuetudinem*.²

Nothing here for the senses, to be sure, nothing for exterior joy. This is something solemn, humble, profound, which calls for a broad and peaceful movement and extreme vocal gentleness. We are invited at the very beginning to

1. We have, moreover, the impression that the notation on *fa* for this whole beginning is a transposition necessitated by the form of the verse, which is to modulate boldly at the end of *filia*. It would seem better to write it on *sol* (with *do* as dominant), or on *do* (with *fa* as dominant), in summary, it sounds somewhat like an eighth mode piece. It is not unlikely that a more profound paleographical study would lead to some interesting conclusions in this regard, but we must content ourselves with the Vatican version.
2. The Introit *In medio* begins somewhat in the same manner, by a long sustained *fa* "in level flight," as Dom Mocquereau said. It would nevertheless seem that the resemblance is merely material. *In medio* effects only strophicus and light neumes, something lively and joyous, whereas here the accumulation of long neumes (they are all long in the manuscripts except for the two clivis of *veritatem*) and the drops to *fa* lend the whole an undeniable character of gravity.

enter into meditation and contemplation in silence, with a wholly interior aspect, and it is to that extent more remarkable that this gradual, borrowed from the traditional formulary for August 15th, intends to celebrate a triumph, the glorious entry of the Blessed Virgin into Heaven. Is this not one further indication of the sense of the feasts of the Church and the nature of true and authentic Christian prayer? Should we not also see this as an indication of the meaning of the whole piece, at least in the first part up to the verse? I readily think so.

At the words *et justitiam* the melody rises at last and becomes developed, borrowing a formula which may be found in some graduals of the fifth mode (*Probasti Domine* of St. Lawrence, *Gloria et honore* and *Justorum animae* of Martyrs). But although the vocalise spreads forth without restraint in greater lightness, it is always in a note of admiration before the eminent holiness which merited for our Lady her triumph of the Assumption. It does not depart from a real reserve. It does not surpass the interval of a fourth, if I do not count two ornamental passages in the upper register. This is not exultation. There is joy, but yet completely inner joy, and basically it is the same character of gravity which was established so clearly from the outset.

And the meditation continues, tranquil, serene, undulating on the same pitches, almost on the same theme, repeated twice at *et deducet te mirabiliter*, which is not found anywhere else, although it is related to other formulas of the fifth mode. The enchanted soul abandons itself to contemplation before the beauty of Our Lady. It is this complacence which we feel throughout the graceful movements of the melody, so firm of design and at the same time so supple, with the non-ictic accent of *deducet* and the descending curve delicately underscoring the slight upsurge on the concluding *te*.

It would seem that the firmness increases still more with *mirabiliter*, in obvious ascension, in spite of the horizontal aspect of the general line towards the *dextera tua*. Is it the redescent to the *fa* which lends it more movement? Is it the accent of the word, firmly planted on the dominant and set

upon the interval of a fourth? I do not know, but we are led without wavering to the last incise, *dextera tua*, itself truly conclusive. Now the admiration which has been building up is given free rein and calls forth the magnificent melodic impulse which reaches the high *re*, brought about by an almost undisguised interval movement of a seventh, and then slips gently down over a pretty melodic descent, based on that of the end of *mirabiliter*, toward the tonic where it dallies momentarily, leaving us with a compelling impression of repose and peace.

In summary, throughout all of this first part a great unity reigns. First a long contemplation, wholly interior, beginning almost in an atmosphere of silence, and then becoming somewhat more animated, although very slightly, except for the end. Even in the melodic curves, from *justitiam* to the end, there is little movement. The melody undulates nearly always around the same motifs without ever becoming tedious by monotony. Here is something infinitely harmonious which marks the hand of a master.

Obviously it would be grave error to impose on this opening, on the pretense that it is a feast day, a triumphal interpretation! Begin softly, very softly, in a broad tempo. Then rise with the melody in a slightly more rapid movement, being content then to follow step by step the slightest inflections of the line, but without necessarily singing strongly. One should hardly begin the crescendo before *mirabiliter*, broadening forcefully on the accent of *dextera*, before the very gentle descent of the end.

The Verse

With the verse we enter into a completely different atmosphere.

Like the first part of the Gradual, the text is taken from the magnificent Psalm XLIV, *Eructavit cor meum verbum bonum*, the nuptial canticle which the Church has chosen by preference for celebrations of the Blessed Virgin. And this is one of the most beautiful verses of the psalm which she

has retained for the circumstance. This is an appeal, an invitation to the soul to be attentive, to listen, to watch, to forget all else, to incline not only its ear, but its whole being (*inclina aurem cordis tui*, St. Benedict says beautifully at the beginning of his Rule), to the voice of the Beloved Who desires its beauty and wishes to draw it to Him.

Naturally this text here applies especially to the triumph of our Lady, leaving this earth to answer the infinite love which conveys her to the eternal embrace. It is not forbidden, however, to apply it equally to the many souls who perceive in the depths of their hearts, in silence, the mysterious call of a higher life, and no doubt many of those who live in cloister have one day or another heard this call in this way.

The melody lends itself with a marvelous flexibility, as always, to the least shadings of the thought.

Audi filia et vide. At the very opening of the verse the contract is absolute. The melody becomes much lighter, lively and joyful. In a single bound it surpasses the fourth within which it had remained to this point, goes beyond even the fifth to set itself on the sixth on which it is to balance throughout the whole first phrase. In spite of the B flat which precedes the quarter-bar, the modulation is clear, pending its definitive affirmation at the end of *filia*.

To put it accurately, throughout this entire first phrase the melody is not original. It is found elsewhere several times. It merely borrows one of the five or six types of verse intonations of fifth mode Graduals, and we must recognize that the one selected was not more necessary than some other, since nothing relates it specially with the words *Audi filia*.¹ It draws value therefore only on its own merits, through its distinctly musical qualities. Very graceful, fluid and nearly aerial, it requires great vocal flexibility, in particular on the two first climacus *re-la-fa* and their following ascents. It is as though it hardly touched earth, so imma-

1. One must be careful at all costs not to hope that the melody will always interpret each of the words of the text. It is only on the condition that they be objective that these analyses offer any real interest.

terial and imponderable are the rhythmic waves. Nevertheless, although one must avoid weightiness in the movement and a thumping of the ictuses, in particular the high *re's*, one must also avoid any precipitation, and preserve a very regular movement in this lightness.

In the second incise on the *fa-sol-fa* which immediately precedes the tristropha, it will be worthwhile to consider these three notes practically as a broadened torculus, that is, one should not be content with lengthening the *sol* of the clivis in strict fashion. From the final *fa* of the climacus (ictic), the effect of broadening of the following episema will be commenced, as though these three notes were written as a torculus.

Then we should make a good stress on the tristropha and sing with crescendo and a certain breadth the podatus which follows, in such a way as to make this entire word and member-ending very expressive. Stress the *la* of the podatus where the impulse is replenished. Must we also add that this shading of warm cantando must be continued and be made to find a first expansion on the *et vide* which, with its beautiful cadence, in *la minor*, closes this vocalise, which is somewhat fluctuating at the beginning, in a mood of marked gentleness?

Et inclina aurem tuam. It is also a formula of the fifth mode which constitutes the following phrase, a fairly common formula but which is here inserted after the foregoing one as a tremendously fortunate stroke, whether we consider only the melodic line in itself or the idea which it expresses.

Note with what tranquil but real progression the phrase rises from the beginning of the verse. On *filia* it holds to the *re* and only touches the *mi* and sets it in sharp relief in order to bring us immediately to the elan of *inclina* which marks the melodic summit of the entire piece. Do you see this rising of the call of the Lord in the predestined soul: *audi, inclina, vide*? The voice becomes more and more insistent, more and more captivating and warm. Nevertheless it remains calm. The somewhat lively and, one may say, tor-

mented character of the long vocalise of *filia*, gives place little by little, in spite of the melodic rise, to something more peaceful and interior. *Non in commotione Dominus*. Consequently, watch carefully over the quality of your intensive line. Conduct the entire beginning of this verse in crescendo, but avoiding all material and crude force, thus arriving at *inclina* in full voice, but also with a maximum of gentleness, which is in no sense contradictory.

Marvelous *inclina*! No doubt it reproduces a stereotyped formula, but it is not constructed haphazardly. Always, at least when the text is somewhat long, the syllabic *re* is set by the tonic accent, achieved by the fourth *la-re* and followed by the beautiful descent *re-do* which so perfectly brings out the Latin word. Was it possible to transmit this idea of *inclina* more effectively otherwise? Think about the elan of the initial *podatus* and say whether the *re-re-do* which follows does not raise the image or evoke the movement of a head which is inclined gently, without effort, naturally, whereas with the *torculus* the movement rebounds and leads to *aurem tuam*, where the melodic and intensive wave will be solidified once more, characterizing the whole of this first part of the verse. The formula of *aurem tuam*, as I have said elsewhere regarding the Christmas Masses, must be given broadly in a very clear rhythm, with a little amplitude on the *do-re-mi* and the final long sustained tones.

Quia concupivit Rex. And now, once more everything changes. The melodic flow is markedly arrested to give way to an immense reserve. Although this second part is not greatly extended, it is certainly not inferior to what precedes it. Perhaps, it may even be here that we touch upon the most extraordinary point of this exquisite melopeia.

The invitation, as such, to the soul to forget everything and give itself over is terminated. To convince it, now it is to be told why it has been addressed with such favor: it is because the King has been taken with its beauty. The melody therefore avoids the formulas with which it has been satisfied up to this point in order to develop on its own lines.

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